MAYOR'S ARTS STUDY ADVISORY COMMITTEE

FINAL REPORT

APRIL, 1983

April, 1983.

His Worship Mayor William Norrie, Q.C.,
Mayor of the City of Winnipeg,
Council Building,
Civic Centre,
Winnipeg, Manitoba.

Sir:

We, the undersigned, members of the Mayor's Arts Study Advisory Committee you established in November, 1982, have the honour to submit the following report.

Jam Carr, Chairman

Claire Miller

August Bairos

Councillor Bill Neville

Marjorie Blankstein

David Ritchie

Tom Denton

Myron Sporsky

Therese Gobeil-Cameron

Eva Stubbs

Christopher W. Lorenc

Sonya Wright

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ACKNOWLEDGMENT

The Committee wishes to express its sincere appreciation to the Honourable Eugene Kostyra, M.L.A., Councillors Gerry Ducharme, Larry Fleisher, Don Gerrie and Alan Wade; Joy Cohnstaedt, Max Tapper, Jan D'Arcy, Ernest Stigant, and Roger Selby and the numerous individual artists and representatives of arts organizations with whom the Committee met. These persons brought knowledge and experience to our deliberations.

We also wish to thank the various members of the civic administration who provided the Committee and its members with data, documents and other information. Thanks are extended to the staff of the Mayor's Office and in particular to Mrs. Beverly DeGrave who cheerfully and efficiently served as Secretary to the Committee.

MAYOR'S ARTS STUDY ADVISORY COMMITTEE

TERMS OF REFERENCE:

To review and assess existing policies of the Winnipeg City Council towards cultural funding.

To investigate the desirability of establishing a Winnipeg Arts Council to distribute an approved sum of money from City Council to the cultural community.

To study other jurisdictions to determine the success of such councils and their effect on the relationship between municipal politicians and the arts.

To consult with local arts organizations, senior levels of government, city councillors and other interested persons to assess the perceived need for such an Arts Council.

To advise the Mayor as to per capita expenditures for the arts in other cities with the aim of establishing reasonable objectives for the City of Winnipeg.

To make recommendations to the Mayor which would facilitate an efficient administrative procedure for grant giving.

PREFACE

Woven into the fabric of Winnipeg is a vibrant pattern reflecting the arts. It encompasses the community and occurs spontaneously outside the realm of government support. It reflects and springs from the diverse nature of the city's people. It is a matter of priority for us and enhances the quality of our lives.

In the magnitude of its artistic attainments relative to its size, Winnipeg is unique. We boast a rich mixture of important professional institutions with national and international reputations, and semi-professional and amateur groups emanating from various traditions and cultural backgrounds, committed to appropriate standards of excellence.

This legacy is supported by a tradition of aid to the arts by all levels of government. There is implicit recognition that arts groups are rarely self-sustaining and that a broad partnership between the public and private sectors is necessary. There is responsible recognition that the arts have esthetic and educative value, and make a further contribution as a legitimate and significant industry.

The government of the City of Winnipeg should be congratulated for sustained support of the arts over many years. Today the challenge is to do a better job with the resources at hand, a challenge made even more apparent by the economic constraints of these times.

This report directs its focus towards the process of aid by the City of Winnipeg, so that the process may be as informed, as sensitive, as creative, as accessible, and as understandable as is possible. It is a goal worthy of an unusual city.

PROCEEDINGS OF THE COMMITTEE

The Mayor of Winnipeg, His Worship William Norrie, Q.C., established the Mayor's Arts Study Advisory Committee (MASAC) in the fall of 1982. We met regularly during the period from the middle of November to the April completion of this report. Most meetings were held in the Committee Rooms at City Hall.

Our first major task was to gain as much information as possible about the present situation in Winnipeg and from other major centres in Canada.

We invited several well-informed and interested citizens to participate in informal conversations with us. The purpose of these meetings was to begin compiling a base of information upon which we could build, and to consult some of the experts in the field. Among those who helped us during this stage of our deliberations were Eugene Kostyra, Minister of Cultural Affairs for the Province of Manitoba, Joy Cohnstaedt, Deputy Minister, Max Tapper, member of the Applebaum-Hebert Commission on the Arts, Councillors Gerry Ducharme, Larry Fleisher, Don Gerrie and Alan Wade, all of whom have served on the ad hoc Committee on Grants, Jan D'Arcy and Ernest Stigant from the Manitoba Arts Council, Roger Selby, former Director of the Winnipeg Art Gallery (See appendix 1).

In order to consult the wider arts community, we advertised twice in both daily newspapers and the French language weekly La Liberte (see appendix 2). These advertisements invited submissions from all interested citizens or organizations. We sent individual letters both to organizations receiving support from the City of Winnipeg and to other cultural groups, inviting them to submit their ideas. After all the submissions were received (see appendix 3), we reviewed them

and invited representatives of 13 of those organizations to meet with the Committee personally (see appendix 4).

In order to compile a useful file of information from other Canadian cities, we wrote letters to all major cities across Canada asking mayors for information outlining the cultural policies and funding priorities in their cities. The response was gratifying and the Committee was able to learn a great deal from their experience. This information is on file at City Hall. A list of cities from whom information was received is attached (see appendix 5).

THE PRESENT SITUATION

The City of Winnipeg currently provides both direct and indirect support for cultural activity.

The most significant indirect support has to do with facilities. The City operates, for example, both the Playhouse Theatre and Rainbow Stage. Three other institutions - the Winnipeg Art Gallery, the Manitoba Centennial Centre and the Centre-Cultural Franco-Manitobain are exempt from municipal taxation. In addition, City-owned properties like 160 Princess Street have been made available to cultural groups at nominal rents.

The more direct support, however, is to be found through the Grants Policy of Winnipeg City Council.

Under the Terms of the Policy adopted by Council on December 18, 1979, an annual amount for per capita and special grants is generated by a formula which involves applying .825 mills to the taxable assessment for the preceding year. In addition, the Policy provided beginning in January 1982, an additional amount equal to .05 mills for other organizations making new or one-time applications.

The Policy also provided a formula for the distribution of the monies thus generated under a number of broad categories. Three of those categories were identified as cultural: Festivals, receiving 3% of the total; Performing Arts, 29%; and Museums and Art Galleries, 19%. The remaining 49% is allocated to education, health, welfare, social development, sports and athletic organizations, and per capita grants.

Organizations seeking grants are required to make application by November 1 to ensure consideration in the following year's budget. These applications are considered by a three member ad hoc Committee on Grants. The ad hoc Committee determines its recommendations on the basis of guidelines and criteria set out in the Policy statement and

forwards these to the Committee on Finance which is empowered to deal with all recommendations for amounts less than $50,000. Recommendations in excess of this amount require the approval of the Executive Policy Committee and Council.

Several things may be noted about the Policy. The first is that it is intended, in all cases, to assist organizations rather than individuals. Second, that while the policy of tying the level of funding to changes in assessment is formulaic rather than arbitrary and therefore has the advantage of predictability, it has not reflected the circumstances of funded organizations in years when increases in the rate of inflation have greatly outstripped the rate of growth in City assessments. Third, that partly to compensate for the fact just noted, Council in 1982 provided some supplementary funding to some organizations. Fourth, that in both the general allocations and in the supplementary allocations of 1982, there appears to be little reallocation of resources between cultural organizations; and it is not clear whether this reflects a considered judgment (by Council) that relative needs have remained unchanged or an inability to make meaningful comparative judgments given the variety and complexity of relevant factors and the constrained resources available.

It should also be noted that in several recent years the annual grants have been the subject of controversy between some members of the cultural organizations, who have felt that their needs and contributions were inadequately considered or understood, and some members of Council who have felt the cultural organizations have shown insufficient appreciation or accountability for what support the City has provided or of the City's limited financial capacity to provide such grants. It may also be added, that for many of these organizations, and especially for those who have hitherto received little or no support from the City, the process has been perceived as alienating and the Policy has been perceived as strongly skewed in favour of a few larger organizations.

OPTIONS

The first task at hand was to define the options available to us. There were essentially three: leave things the way they are, recommend an autonomous arts council or consider an advisory body without granting powers. Let's look at them in turn.

A number of the arts organizations have the perception, which we substantially share, that the current system has several major weaknesses. The most obvious is the absence of a method of assessing applications for support that is seen to be fair and complete. The process for screening applications and comparing them to a set of criteria is not well developed and leads to a haphazard approach. In the past, there has been a tendency to grant funds automatically from one year to the next without any coherent examination of changing conditions and priorities.

Decisions are made by the Grants Sub-Committee of Finance with a minimum of communication with the cultural community. It is this lack of rapport and a sense of competition rather than co-operation, which has led to some of the tension and hard feelings which were expressed to us as having arisen over the years between the Finance Committee and the cultural community.

Another shortcoming of the current system is the burden of responsibility it places on the Finance Committee without the benefit of real consultation with interested individuals or groups. The Councillors themselves told us that they often feel ill-equipped and short of time to deal with applications for funds.

We could see that some changes were essential if the City of Winnipeg wanted to adopt an efficient and just method of distributing the funds available for culture.

The second alternative was to recommend the creation of an arts council at arm's length from City Council with the powers to grant funds to the cultural community. This kind of council exists at the federal level (The Canada Council) and in some provinces including Manitoba (The Manitoba Arts Council). The purpose of such agencies is to take decision-making out of the political arena, thus freeing politicians from the need to make qualitative decisions in the cultural field.

The strengths of this alternative are well-known in the cultural community; decisions are made by informed people and the partisan or personal views of individual politicians are rendered less significant.

We were impressed by the arguments favouring an arts council; several of the groups which made submissions to us supported this concept. We concluded however that an autonomous funding agency is not appropriate at the municipal level. We reached that conclusion because of our belief that municipal politicians should continue to maintain close contact with their constituents, including those who earn their living as artists or arts administrators. Municipal funding of the arts should not be insulated from the community.

We believe that final authority must remain with elected officials and should not be delegated to an arm's length agency.

While final authority should rest with the politicians, they must be better informed if they are to make the wise choices the citizens of Winnipeg expect them to make. It is this belief which leads us to the major thrust of this report.

WINNIPEG ARTS ADVISORY COMMITTEE

The most pressing problem which confronts City Council and the cultural community is the lack of communication and understanding between the two. We believe the best way to overcome this problem is to include the public, those involved in the arts as well as City Councillors in the decision-making process.

The most effective way of accomplishing this goal is to create a group within which they may meet, debate, discuss and recommend cultural policy for the City of Winnipeg. We are confident that such a group would reflect a cross section of the city and guarantee representation from all interested groups and individuals.

How should such a committee be formed?

There are several options. The most traditional is to leave the power of appointment with elected officials. This is the method by which members are appointed to arts councils such as the Canada Council and the Manitoba Arts Council. We gave serious consideration to this method but rejected it as being too narrow and one dimensional to constitute the entire committee.

The second option is to have the group elected either by the cultural community or the general population. The former is too restrictive and the latter is too unwieldy.

We conclude that an advisory committee composed of individuals, both elected and appointed is the best way of achieving the desired representation. We suggest the Committee be called the Winnipeg Arts Advisory Committee (WAAC).

Recommendation 1: Creation

We recommend that the WAAC be established with the power to recommend but not to spend.

Recommendation 2: Composition

We recommend that the WAAC should consist of 12 individuals chosen as follows:

1. 6 to be elected by all those groups receiving grants or qualified to receive a cultural grant from the City of Winnipeg.
2. 4 individuals to be appointed by Winnipeg City Council.
3. 2 members of City Council to be appointed by City Council.

We further recommend that the 6 elected representatives come from the following six categories: 1. Music, 2. Dance, 3. Theatre, 4. Museums and Galleries, 5. Creative Arts (visual arts, playwrights, composers, authors), and 6. Festivals/Specials. There would be one representative elected from each category. Any group eligible to receive a grant could nominate a person for election in their category. Once all nominations are received and reviewed, ballots would be distributed to each eligible group. Groups in each category would each have one vote for a representative from their category. Once elected, these individuals would serve the City of Winnipeg and not the particular group which nominated them. We emphasize that this nominating and balloting process is recommended for the first year and should be subject thereafter to the will of the WAAC.

Recommendation 3: Terms of Appointment/Election

In the first year, one-half of the elected members would serve a 2 year term and one-half would serve a 1 year term, to be determined by lot. In each succeeding year, members would be elected for a 2 year term. No member should serve for longer than 2 consecutive terms. Similarly, those appointed by Council would serve for either 1 or 2 years in the first instance. Thereafter Council would

appoint 2 members for a two year term each year, thus ensuring a healthy turnover of committee members. No appointed member should serve for more than 2 consecutive terms.

The City Councillors chosen to serve on the WAAC should be selected by Council each year in accordance with established practice.

Recommendation 4: Reporting and Relationships

The WAAC, once established, should report to the standing committee of Council most familiar with cultural issues and policy. We therefore recommend that the Committee on Recreation and Social Services be given the responsibility for the work of the WAAC. This is a transfer from the Finance Committee which has traditionally granted funds to culture. We believe that a transfer of this authority will help rationalize the policy and funding components of culture and serve the best interest of City Council, the cultural community and the citizens of Winnipeg.

The City of Winnipeg Parks and Recreation Department which comes under the jurisdiction of the Committee on Recreation and Social Services, has since its amalgamation been working towards the development of a Cultural Policy and appropriate strategies. It has been involved in a myriad of cultural activities ranging from policy formation, artist space requirements, administrative support to arts groups, "Meet Your Neighbour Festivals", developing and publishing of heritage information. Year round classes in painting, pottery and ethnic arts have also proved successful.

In addition to these activities, the department has explored referral services or connection to other cultural opportunities. Liaison and information exchange with various cultural organizations and groups is an ongoing process and is exemplified by the fact that many of these groups are listed in the department's Leisure Guides, which are promotional program brochures available to all Winnipeg residents. This

on-going liaison and collaboration has allowed the department to remain in touch with Winnipeg's changing cultural scene.

Recommendation 5: RCSS

We recommend that the name of the standing committee be changed to the Committee on Recreation, Culture and Social Services (RCSS).

Recommendation 6: The Funding Cycle

We propose the funding cycle be as follows. City Council would vote a global sum for culture each year. The authority for dispensing those monies would be delegated to the RCSS which would then turn to the WAAC for advice. The WAAC would be responsible for the screening of applications, definition of criteria and recommendations as to appropriate grant levels. It would then transmit its recommendations in the form of a yearly report to the RCSS. It would be the RCSS and ultimately City Council which would make the final decisions and forward grants.

SUGGESTED POLICY CONSIDERATIONS

A major purpose of the WAAC is to provide the expertise and knowledge which is so important to the process of allocating cultural funds. By bringing together informed representatives of the cultural disciplines, intelligent generalists from the community and City Councillors, the framework will be established within which meaningful policy and reasonable funding decisions can be made.

A further purpose of the WAAC is to provide information about the funding process and access to it.

The WAAC must be utilized as a resource from which information, guidance and assistance can be obtained by individuals, organizations or groups seeking funding for their artistic and cultural activities. In our judgment, it is important that the WAAC establish close lines of communication, liaison and coordination with funding institutions such as the Canada Council, Manitoba Arts Council and the Winnipeg Foundation. Similarly, it needs to be informed and involved in the formulation of City policy to assist those qualified for funding from the City.

The WAAC should serve as a resource base to provide either on its own initiative or in response to requests from Council, guidance, advice and opinion pertaining to the entire scope of funding, including evaluation of policy(s) and recommendation for change.

The most immediate task for the WAAC, once established, is to make recommendations on specific allocations for the first year to follow. Without wishing to establish firm terms of reference we would suggest there are a number of policy considerations to which the committee will want to turn its attention. These will include overall levels of funding, opportunities for non-financial support to artists and artistic organizations, the position of major institutions and the role of developing groups.

While not wishing to prejudge the conclusions of the WAAC, we nonetheless feel the responsibility to offer some observations on these issues.

Level of Funding:

No citizen of Winnipeg need be reminded that times are tough. We are mindful of the fact that governments at all levels have less and less room to manoeuvre and are reluctant to make any major new spending initiatives. As a result, we think it would be irresponsible for this committee to recommend major increases in cultural funding at this time. In addition, we firmly believe it is the role of elected officials to make these judgments in the context of all the city's commitments and responsibilities.

The current formula for deriving cultural funding ties those grants to the ability of the City to raise its own revenue. Try as we might we could not come up with a better way. The committee reviewed a number of options including a per capita formula. It was rejected because, given the relatively slow growth of Winnipeg this formula would be no better than the existing one. The arts, like every other sector within society, will have to cut the suit to fit the cloth.

We expect that the WAAC, after it has established itself, will examine other ways to arrive at reasonable funding levels and make its case to City Council. For the time being, we have no alternative but to accept the current formula.

Support Without Funding:

Many of the briefs submitted to us talked about the importance of moral support and a helping hand from the City of Winnipeg without major financial commitments. We heartily endorse this concept and suggest that the WAAC look carefully at several ideas.

Our committee met in one of the meeting rooms in the Council Building. We were astonished that not one single work of art could be found anywhere, not on the walls, not in the corridors, not outside the building in the form of sculpture. There is no reason why the work of talented Winnipeg artists cannot be exhibited in City owned buildings. An artist's work must be seen. The City can do a great deal in this area without spending a cent.

There are buildings within our city which are vacant or underutilized. Consideration ought to be given to providing these spaces to artists for studio space, storage or rehearsal space, and the like.

The City of Winnipeg sends out periodic mailings to its utility customers and to taxpayers. It would not be difficult to include in these mailings, information about upcoming exhibits or other bits of cultural news.

Visitors to Winnipeg often receive gifts from the Mayor or other dignitaries. We suggest that the work of Winnipeg artists and crafts people be used for such purposes. This would be a good way to leave visitors with a lasting memory of Winnipeg.

We note with interest the Manitoba Arts Council's innovative method of providing shared space and administration for a number of Manitoba Arts Groups.

We are simply making a few specific suggestions to illustrate the central point - a little can go a long way to help the individual artist. We believe that some creativity and a will to act can supply meaningful support for the creative artists of Winnipeg.

Support for Major Institutions:

Winnipeg's major cultural institutions including The Royal Winnipeg Ballet, The Winnipeg Symphony Orchestra, The Winnipeg Art Gallery, Rainbow Stage and The Manitoba Theatre Centre represent the most visible cornerstone of Winnipeg's cultural life. These institutions, along with Manitoba Opera Association, Contemporary Dancers and The Manitoba Museum of Man and Nature, have provided Winnipeg with international stature in the cultural world.

Appearances by the RWB and WSO on international stages and the significant collection of Inuit art at the WAG have been recognized for their innovation and importance. MTC has often been used as a model for regional theatre in Canada.

There are very few North American cities of the size of Winnipeg which can boast this array. These groups contribute magnificently to the enhancement of the quality of life in this city by providing its citizens with a focus for their recreational and cultural activities while enhancing the attractiveness of Winnipeg as a place to live. These institutions, along with the major festivals in Winnipeg stimulate tourism by attracting visitors to our city.

As flagships of Winnipeg's cultural fleet, these major institutions provide an impetus for the development of smaller cultural groups.

The RWB, for example, with the total scope of its activities, fosters the understanding and development of classical dance in this city which stimulates large numbers of students dedicated to an appreciation of dance.

The Winnipeg Symphony Orchestra, in addition to its own performances, also serves the needs of the Royal Winnipeg Ballet and the Manitoba Opera Association as well as providing the Manitoba Chamber Orchestra with its core of musicians and music students of the city with talented teachers.

We accept it as a given that the City of Winnipeg has a responsibility to do its part to contribute to the healthy maintenance of our precious cultural assets embodied within these major institutions. However, the current funding level of these institutions is based on historically determined amounts which bear no resemblance to the current needs of these major institutions nor to the amounts available for cultural grants.

The Developing Groups:

The development of cultural life in the city cannot continue to flourish without vibrant activity at the grassroots level. It is critical to the cultural growth of the city that groups be encouraged to be creative, experimental, active and visible. When these institutions lose their energy and life, all cultural expression suffers.

The encouragement of the experimental, the new and smaller centres of creativity, provides a source of inspiration and nourishment for the arts. There should therefore be a greater recognition in the granting process of the important role played by the smaller institutions of this city. It is these institutions which provide the community with an opportunity to participate in a direct experience in cultural life.

Cultural Diversity:

Winnipeg can boast of many institutions and performing groups which derive their character and strength from the rich traditions of various cultures.

If these expressions of our cultural life are to grow and provide further impetus for the development of this city's cultural climate, then they will require greater stimulation and support.

The annual granting process both through the overall grants and per capita grants should therefore reflect the total cultural diversity of the city. For example, institutions such as the St. Boniface Museum and The Ukrainian Cultural and Educational Centre, The Chai Folk Ensemble, The Rusalka and Orlan Dance Ensembles should be recognized as important institutions in this city and provided funding based on relative merit.

Re-Allocation in a Cold Climate:

Among the more important of our findings are two that need to be addressed and, in some measure reconciled. On the one hand, while we believe that overall funding levels for cultural activity need to be increased, we accept that in present economic circumstances, significant improvements in funding levels are not realistic. At the same time, we have said that the general support levels of the major organizations need to be sustained, while more needs to be done to encourage smaller and amateur cultural organizations. The question then, is how can these general principles be reconciled? There is no easy answer but the WAAC ought to, as an urgent priority, give some consideration to this question. In particular we suggest that it examine the present "Cut-back - Add-back System" of budget priority setting now in place at the University of Manitoba. Such a system might (a) provide substantive protection for the "majors", (b) allow for some reallocation, and (c) facilitate the creation of a Special Development Fund to be used instead of or in addition to the .05 mills now available for new or one-time-only applications.

IMPLEMENTATION COMMITTEE

To facilitate a smooth transition from the current system to the recommended one, we advise the establishment of an implementation committee consisting of two members of the Mayor's Arts Study Advisory Committee and the Chairman of the Committee on Recreation and Social Services or his designate.

It would be the responsibility of this committee to supervise the first election of representatives of the cultural community and to provide a continuity which spans the approval of these recommendations and the ultimate creation of WAAC.

APPENDICES

APPENDIX 1

Individuals that met with MASAC during Weekly Meetings

November 24th, 1982	Max Tapper, Marketing Director, Royal Winnipeg Ballet.
December 1st, 1982	Roger Selby, Executive Director, Winnipeg Art Gallery.
December 8th, 1982	Councillors Gerry Ducharme, Larry Fleisher and Don Gerrie.
December 15th, 1982	Councillor Alan Wade.
January 5th, 1982	Joy Cohnstaedt, Deputy Minister, Department of Cultural Affairs.
January 12th, 1982	Jan D'Arcy and Ernest Stigant, Manitoba Arts Council.
January 19th, 1982	Honourable Eugene Kostyra, Minister of Cultural Affairs and Historical Resources.

APPENDIX 2

Newspaper Advertisement

THE MAYOR'S ARTS STUDY ADVISORY COMMITTEE

Invites submissions from all interested citizens or organizations in the City of Winnipeg to help the Committee in its deliberations.

The terms of reference are as follows:

(1) To review and assess existing policies of the Winnipeg City Council towards cultural funding.

(2) To investigate the desirability of establishing a Winnipeg Arts Council to distribute an approved sum of money from City Council to the cultural community.

(3) To study other jurisdictions to determine the success of such councils and their effect on the relationship between municipal politicians and the arts.

(4) To consult with local arts organizations, senior levels of government, City Councillors and other interested persons to assess the perceived need for such an Arts Council.

(5) To advise the Mayor as to per capita expenditures for the arts in other cities with the aim of establishing reasonable objectives for the City of Winnipeg.

(6) To make recommendations to the Mayor which would facilitate an efficient administrative procedure for grant giving.

Deadline for receipt of submissions is January 28th, 1983.

Please address all correspondence to:

The Mayor's Arts Study Advisory Committee
c/o 2nd Floor, Council Building
Civic Centre, 510 Main Street
Winnipeg, Manitoba
R3B 1B9

APPENDIX 3

Submissions

Actors' Showcase

Associated Manitoba Arts Festival Inc.

Mr. Jack Butler

CARFAC

Le Centre Culturel Franco-Manitobain

Community Folk Art Council of Winnipeg Inc.

Contemporary Dancers

Dance One Sixty

Forum Art Institute

International Music Camp

Mr. Colin Jackson

Manitoba Arts Council

Manitoba Highland Dancers' Association Inc.

Manitoba Historical Society

Manitoba Opera Association

Manitoba Puppet Theatre

Manitoba Theatre Centre

Manitoba Writers Guild

Dr. Ross McCormack, University of Winnipeg

Men's Music Club

Phoenix Productions

Plug In Inc.

Prairie Publishers Group

Rainbow Stage

The Reverend John Raines

Professor Gordon Reeve, University of Manitoba

Royal Winnipeg Ballet

St. James Art Club

Winnipeg Art Gallery

Winnipeg Chamber of Commerce

Winnipeg Singers

Winnipeg Sketch Club

Winnipeg Symphony Orchestra

APPENDIX 4

13 Interviews by MASAC

CARFAC

Community Folk Art Council of Winnipeg Inc.

Mr. Colin Jackson

Manitoba Opera Association

Manitoba Puppet Theatre

Manitoba Theatre Centre

Plug In Inc.

Rainbow Stage

Professor Gordon Reeve, School of Art,
University of Manitoba.

Royal Winnipeg Ballet

Winnipeg Art Gallery

Winnipeg Chamber of Commerce

Winnipeg Symphony Orchestra

APPENDIX 5

Municipal Briefs

City of Calgary,
Alberta.

City of Charlottetown,
Prince Edward Island.

City of Edmonton,
Alberta.

City of Fredericton,
New Brunswick.

City of Halifax,
Nova Scotia.

City of Hamilton,
Ontario.

City of Montreal,
Quebec.

City of Ottawa,
Ontario.

City of Quebec,
Quebec.

City of Regina,
Saskatchewan.

City of Saint John,
New Brunswick.

City of St. John's,
Newfoundland.

City of Toronto,
Ontario.

City of Vancouver,
British Columbia.

City of Victoria,
British Columbia.

APPENDIX 6

Budget for the
Mayor's Arts Study Advisory Committee

Advertising in Newspapers -	
Winnipeg Free Press	$1,030.26
Winnipeg Sun	231.84
La Liberte	94.00
Printing & Stationery	550.00
Travel Expenses	598.30
Reception & Entertainment -	
Restaurant Services	133.35
Taxi Service	30.50
Delivery Charges	300.00
Total	$2,968.25

POOR

QUALITY

ORIGINAL